ML BULLETIN

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of the United States and Canada

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12121 Papa, I Like Pictures.

Wonder of Wonders! The *ML Bulletin* has a new look (befitting the quality journal we have always been, add the editors modestly), and we owe a richly deserved round of applause to Richard Evans, printer and collector extraordinaire, who volunteered to produce the *Bulletin* at cost. The generosity of Dick's offer cannot be overstressed; the vast bulk of the Society's revenues go into the duplication and distribution of our journal and its format has always been determined by our relatively small membership. In the past, it was not uncommon for our officers to underwrite the postage costs themselves. Fortunately, those days are past, but the remarkable *Bulletin* you hold in your hands would have not been remotely possible without someone like Dick Evans in our camp. Hip-Hip-Hooray times three!

As Leora notes later, this issue marks her final appearance as editor. Since April, 1979, she has provided the inspiration and steadied the helm of a journal that has captured all of our interest and many of our hearts. Issue after issue, we've been treated to articles that run the gamut from collector's field reports and personal recollections to historical reprints and scholarly research. Leora has contributed more than her share of major pieces and her "Scrapbook" and "Q&A" columns are always high points: witty, informative, and sensible. Health considerations and a heavy work load have forced her to relinquish her editorial duties, but she has promised to continue to remain active in the Society and write for the *Bulletin* as time permits. Our journal is the most visible effort of our group; in a very real way, it is the glue that binds us together. Leora's leadership not only held the *Bulletin* together, but transformed it from a 8-page mimeographed newsletter to its present elegance. Leora, from each and every member, a heartfelt "Thank You!"

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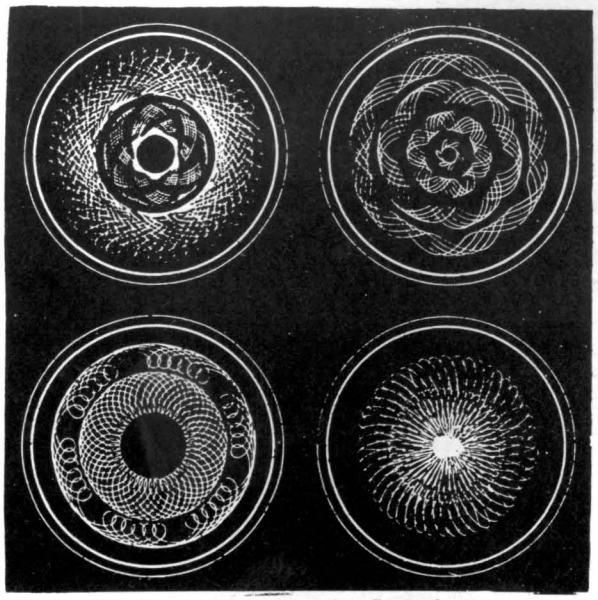
In accordance with its revised appearance, the *ML Bulletin* will attempt to adhere to a new publishing schedule. A 16-20 page *Bulletn* will be issued twice annually, in June and December, and a smaller supplement will appear in March and September. The larger issues will contain theme articles as well as familiar features from the past -- Koch's Corner, the Editor's Scrapbook, and others. Our printed format will allow us to introduce new columns such as member profiles, mystery slides, and "show and tell," as well as to reproduce high-quality photographic illustrations. The smaller supplements will contain shorter articles, news notes from members, reprints, and Society business. We hope you enjoy our new look and encourage any and all responses and suggestions from the wildly enthusiastic to the moderately laudatory.

The theme of this issue is "Caring for Your Collection." Despite the fact that the restoration and conservation of lanterns, slides, and related materials are constant concerns for most of us, there has been precious little written about these subjects. A lead article by Larry Rakow pulls together a number of suggestions from various sources on the conservation of lantern slides; both Nancy Bergh and Dick Balzer offer valuable hints on the fine art of cataloguing collections; Bob Bishop reminds us of the importance of preserving contemporary show ephemera; and an historic reprint from the *Optical Magic Lantern Journal* provides excellent counsel for modern lantern restorers. Bob Woodward's magic lantern bibliography (Part II), Leora Wells' book reviews, assorted members' Holiday Plums, and selected features tried and true and brand new round out the final issue of our fourth year (count 'em!) of publication.

Volume V, Supplement Issue #1 will appear in a month or so and Issue #2 will be devoted to April's International Convention in London (Cub Reporter Joe Koch will lead an intrepid band of journalists across the ocean blue to cover that event for us), but we are still seeking articles on ***any*** aspect of magic lantern history and collecting, early cinematography, optical toys and related areas. Henceforce, please forward all *Bulletin* articles and correspondence to Larry Rakow at the masthead address.



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COLLECTING FOR THE FUTURE: CONSERVATION AND MAGIC LANTERN SLIDES

Larry Rakow

Dust, dirt, mold, insects, humidity, heat, and light are the enemies of all photographic materials, but each of us lives in the real world and not in a hermetically sealed and stringently controlled environment and in order to enjoy our collections we must occasionally expose them to each of the above mentioned hazards. No one (with the possible exception of a museum archivist) expects to do less. Our responsibility, however, as curators of history's treasures, is to strike a balance between the use and misuse of that placed, for the moment, in our care.

In an article for the Magic Lantern Society of Great Britain entitled "The Conservation of Magic Lantern Material" (*The New Magic Lantern Journal*, Vol. I, Issue 1, April, 1978), picture restorer Janet Tamblin exposes a major irony for collectors who also present shows:

> I do not think that it is generally realized that every time you expose this fragile object to heat and light of ***any*** sort you are damaging your slide, sometimes minutely, sometimes dangerously, but ***inevitably*** you are shortening its life.

19th Century showmen could not have been overly concerned with the lasting effects of heat and light on their slides. As the necessary tools of their workaday world, the pictures they projected were undoubtedly treated with care, but not anxiety. If a slide broke or its colors faded, another could easily be procured from any number of dealers at home or abroad. It is we, removed by a generation of two, who are left to repair the damage caused by our ancestors' indifference.

What steps can we take to help preserve the legacy of three centuries worth of optical projection? A detailed photographic record of every slide, projector, and related collectible in our trust would go a long way toward insuring long-term access to these items despite inevitable losses through trading, mishandling, theft, or disaster. As collections grow or interests narrow, only the most valuable or unusual items might be documented in this way. A single-lens reflex 35mm camera, home-made light table, and copy stand is all of the equipment needed to produce high quality copies of your slides and pictures of your projectors.

If we are forced to evaluate the relative merits of the two, the conservation of a collection is far more important than the restoration of any part of it. To put it another way, we should take whatever steps are necessary to halt the disintegration of our collections before we begin to patch them up. In *Collection, Use and Care of Historical Photographs*, by Robert A. Weinstein and Larry Booth (American Association for State and Local History, 1977), the authors suggest the following as principal preservation aims:

1. Consider your work a holding action, concerned mainly with the control of temperature, humidity levels and atmosphere to slow down any further deterioration.

2. Create a safe physical environment . . . by using appropriate envelopes, shelves, and suitable storage furniture.
3. Protect all images from abrasion, light, fungi and insects.

Let's consider each in turn. Extremes in temperature, especially heat, are devastating to both hand-painted and photographic slides and cause shifts in color as well as physical deterioration of the pigment or emulsion. Avoid storing slides for long periods in areas which are subject to wide swings in temperature such as unfinished attics, basements, and garages. Keep storage boxes out of direct sunlight and away from furnaces, radiators and other sources of heat. Controlling the temperature is one of the best ways to insure the safety of your collection.

Unlike other photographic collectibles, lantern slides are routinely subjected to an additional source of intense heat: projector bulbs and other illuminants. Tamblin suggests that the maximum used should be a 275 watt photoflood while a 150 watt bulb is perfectly acceptable for most home and small auditorium shows. The 500 and 1000 watt bulbs that are usually found in vintage projectors can and will cause irreversible damage to painted and photographic images. Inexpensive mogul adaptors allow the oversized sockets employed for high wattage lights to be used for modern bulbs. Heat absorbing glass filters and small lamphouse fans can also dramatically reduce the amount of heat that reaches your slides.

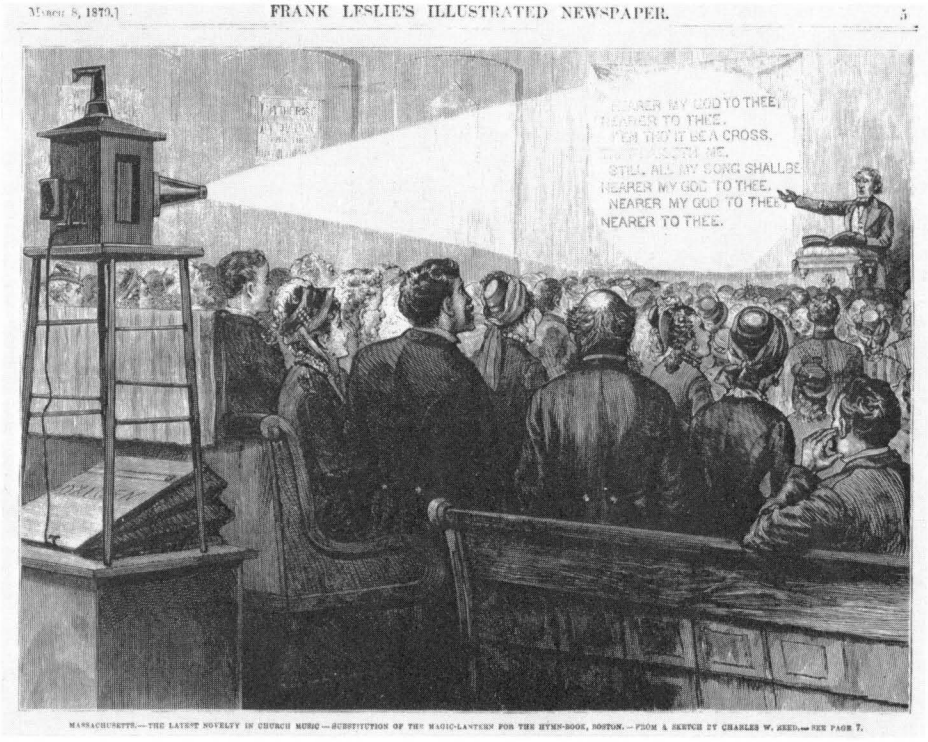
Humidity and condensation attack the coloration and photographic emulsion on magic lantern slides promoting mold growth and spotting. Maintaining a constant temperature helps prevent condensation. Collectors plagued by high humidity (in excess of 65%) can prevent the damage caused by mold, mildew and moisture by placing a reusable silica gel canister (available through photographic supply houses such as Light Impressions in Rochester, New York) in a storage box along with their slides. Portable dehumidiers can be useful in extreme circumstances. Cockroaches and silverfish feast on photographic gelatin and the fungus growth on glass plates. Don't leave your slides exposed to insect pests; periodically check and clean storage boxes. Do not use moth balls; they release fumes which could damage slides.

Magic lantern slides of all sorts should be stored on edge rather than stacked one upon the other. Ideally, they should be separated from each other in slotted boxes or -- in the case of wood-mounted slides -- arranged in metal filing cabinets. Old cardboard lantern slide boxes are filled with contaminants; use them to decorate the shelves of your study, not to store slides. Weinstein and Booth suggest housing 3¼ x 4" and 3¼" square slides in the slotted wooden boxes in which they are so often found. Metal slide storage cabinets are sturdy and functional, but often expensive. Light Impressions offers one with a capacity of 750 slides for $169. Bargains can still be found, however. As of this writing, Camera Barn, a photographic discount house in New York City, sells all-steel lantern slide files which hold 75 slides. The price? Two for $5!

Abrasion affects decal and hand-painted slides more than those that use cover glass. Dirt and grit can be removed from the face of a slide by *gently* employing a brush and blower made for camera lenses. Spit, moist breath, tap water, and glass cleaner are all effective agents for ridding the clear side of grime and fingerprints. Avoid wetting the binding tape on commercial slides, or the exposed surface of painted and children's slides. Above all, use caution and common sense. A minute piece of embedded dirt is far less obtrusive -- even when magnified 50 fold -- than the results of a sloppy attempt to remove it.

Every collector has personal horror tales to tell as well as "fish stories." I once hung a ruby red and gleaming gold British "Welcome" slide in a window in order to better appreciate its beauty. It took only a week before the Cleveland sun had bleached it pink and yellow. ***Never*** leave slides exposed to the light for longer than absolutely necessary. The combination of intense light and accompanying heat produced by many projectors leads Weinstein and Booth to suggest limiting projection time to 15 seconds.

It seems paradoxical that sharing our collection may also hasten its demise. Thankfully, the choice is not just one of cloistering our slides or utterly destroying them. A few prudent steps, diligently applied, will guarantee both our collection's long-term survival ***and*** the opportunity to share it with others.



ON CATALOGUING SLIDES

Richard Balzer

Cataloguing does not come easily for most people. Of course, there are those with an admirable albeit compulsive orderliness, for whom cataloguing is a next to natural act, but for most of us cataloguing is a rather laborious, boring task which we would give almost anything to avoid, but which we find ourselves driven by necessity to do.

My own serious cataloguing began nearly four years after I began collecting magic lanterns and slides. For those first years my collection simply wasn't large enough to require me to catalogue it. I had a rough idea as to what drawer, what box, and what room almost everything was in. My few best pieces were easily accessible. Fortunately or unfortnately my appetite for lanterns and lantern material was not sated, and so on I went collecting, and I found it harder and harder to know where everything was. What was worse, each year I would give a few magic lantern shows. As the collection grew, so did the possible variations for shows, and I slowly came to realize that finding a particular slipping slide with moving eyes or a nose growing could mean gathering two dozen eye or nose slides from scattered places.

It was a painful decision to begin cataloguing my wood-mounted slides. Once before I had decided to catalogue part of my collection--my glass slides. That attempt got me no further than listing all 600 slides from a single Keystone set, with notes as to whether the reading was with the slide, the condition of the slide, and an esthetic judgment about the potential use of the slide in shows. Aside from that effort, which took an eternity, I had filled two slotted boxes with a hundred of what I considerd my "best" photographic slides. I still have not catalogued them. I have a number of boxed sets of photographic slides and nearly 4000 terrific, smashing, wonderful slides, culled over the last eight years, that reproach me every time I go into my basement. Hopefully my daughter (who is six) or my son (who will soon reach one-and-a-half) will find their organization a valuable exercise.

Let me say now that all my wood mounted slides and all my sets of children's slides are, in fact, catalogued, and I have come upon a system, through trial and error, that works well for me. I offer it to anyone else engulfed by his collection.

I have my wood mounted slides catalogued in the following categories:

- single slipping slides
- double slipping slides
- lever slides
- chromotropes
- stationary slides
- stationary show slides
- "ethnic humor"
- special or extraordinary slides

The first five categories really are self-explanatory. Stationary show slides are comprised of: advertising, introductory, ending or intermission slides. Some came in wood mounts, others I have mounted in wood, finding them both easier to catalogue and easier to show. "Ethnic humor" is a euphemistic category for racist slides. Although I have never used any of these slides for shows, I do collect them. Last, and certainly not least, are my special slides. They really are what I consider my most unusual slides, including the choreutoscope (dancing skeleton), some extra large chromotropes, silhouetted monkey slides, and some early nineteenth and late eighteenth century slides.

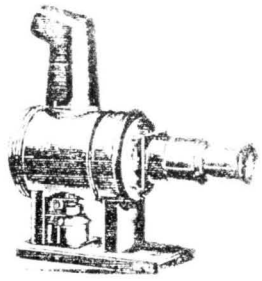
Now for the actual system. To begin with I bought some old metal filing trays which must have been used for storing 5 x 7 filing cards. They are the perfect size for storing single, double, and lever slides. Chromotropes also fit nicely though they must be stored perpendicularly rather than parallel to the front drawer. I find each of these cabinets (ghastly ugly green things) comfortably holds between 35-38 slides, depending on slide thickness.

Since the majority of my slides are single slippers their cataloguing is the easiest to describe. Within the single slipper category I have tried to come up with some common themes such as: moving eyes, growing noses, biting noses, changing heads, etc. These themes allow me to group slides, and the themes cover maybe a third of the slip slides. After sorting them I'm ready to catalogue them and store them. I cut up small gummed white labels which I mark with a number and then attach to each slide. Let me give an example of how it works. Take tray A. It contains all my moving eye slides and they are marked, with gummed labels, consecutively, from A1-A11. I put the label on the slide edge in such a manner that when I give a show if I can read the label properly then the slide is set to be shown. I then make a list for each tray of all the slides in the tray. I periodically add slides as well as remove slides that I decide to trade or sell. About every 9-12 months I revisit the lists to see if a new common theme jumps out--like slides with boats--and regroup my slides.

What this system does is give me a neatly stored group of slides, easily accessible, and a set of lists which I can use and which, for that matter, other collectors who visit and want to see certain parts of my collection find helpful.

I have similarly catalogued my sets of English, German and American children's slides. Their storage is a little more difficult and they at times can still be difficult to find. I have not, I must admit, made similar progress with my decal children's slides, or my French slides, as for the children's slides, I keep storing them in boxes. I am impressed by how Leora Wells stores many of her children's slides, and by how she has made masks in order to use them in her shows. Henry Schlosser has a remarkable catalogue of his French slides. I have mine packed delicately but never have started cataloguing them. I have also catalogued my sizeable collection of prints and ephemera but with nothing more than a brief description of each. The organization of my books and catalogues is nothing more than a list. Working with Bob Woodward I have learned the difference between my cataloguing--very basic information--and the making of a bibliography.

For me cataloguing is less a regimen that I demand of myself and more a necessity to maintain a modicum of order and sanity. I have found a way to keep my wood slides, the heart of my collection, in a way that meets my needs, and in the end that to me is what cataloguing is really about.



GOLD IN YOUR POKE

R. O. Bishop, Sr.

To have the knowledge and ability to protect, preserve and restore the many types of transparencies and lanterns is truly a goal all members of our society can and should aspire to. For my self, what little I know was learned at the lantern of my old mentor, Lawrence Denny Lindsley. Pioneer, photographer and magic lantern man, he often declared, "The least one does to lantern slides, the better. All excess light and moisture is the natural enemy of all transparencies. Spit is a universal solvent and will remove dust, smoke, smears, smudges, smidgens and soot from any glass slides thus improving the projection thereof!"

Having told almost all I know of the subject I now suggest there is yet another bit of preservation which should be considered. I speak of preserving records and memorbilia of your programs, of broadening the base of knowledge by making copies and seeing to it that the material is widely spread. I know it sounds self serving, but consider how little knowledge comes our way about magic lantern shows of days gone by. To be quite truthful, I have never come across an account of a magic lantern program except in the most general terms. I suggest that members who show should keep a record of their programs. Note the location, time, sponsor, pianist, date, and response. Above all, keep a sequential slide list either by group or segment or by individual slide with a condensed description of each sequence or slide and music used.

Sequence	Type	Description	Music
1.	Slipslide	Grocer beats boy caught in Sugar barrel. Operate to rhythm of - - - - -	The Bowery. He'll Never Go There Anymore!
2.	Lantern Slide	CadBury Cocoa Advertisement. Good Judge Says "Absolutely Pure, etc."	In Old New York.
3.	Chromo	A light display, use as bridge to another segment	Kingdom Coming.

It appears like a lot of work. In reality, the effort pays off not only in successive programs but in the fact that someday, someone will have a detailed account of a magic lantern show with enough descriptive information to understand what really transpired.

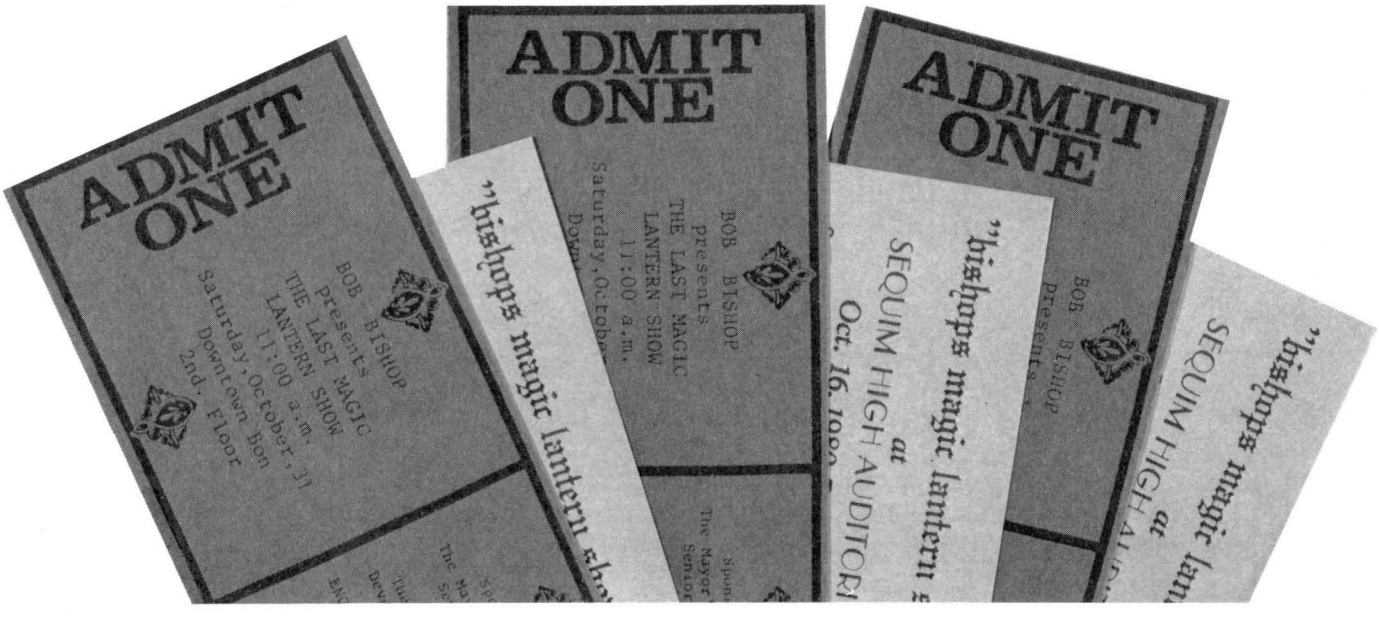
Just imagine if Andreas Tacquet had let such an account and we had the transparency sequence, slide by slide, of Martin Martini's exotic trip to far Cathay. Instead, so far as I know, we have merely the knowledge that the trip was made and that Tacquet made paper slides to match the lecture! Doug Lear and I have exchanged detailed information regarding some of our programs. How nice it would be if others would do so, too.

I presume many of our members keep scrap books of their activities. Of course, it is self serving. None the less, even the sparcest of collections of clippings, press releases and other memorabilia has its own value. I recall with gratitude a gesture by ladies of the Shoreline Historical Society in Seattle, who took it upon themselves to organize a log of their activities as they prepared and promoted the "Last Magic Lantern Show." The members of their committee were listed. Copies of all press and radio releases were in proper sequence. The amount of time and money spent in promotion was recorded. Some days after the event, a small booklet was presented to me which included all this and other information plus many pictures taken the day of the program. Now this program will not be lost in the passing of the years!

Along these lines of thought, for my own part, I keep a copy of all correspondence regarding the Society and to its members. In the files are copies of every letter of inquiry sent out to addresses found in old trade journals and magazines. Some of the answers received are from grandchildren of the people the letters were mailed to. Not that anything of great import transpired. But the simple fact remains, the real record of today's magic lantern projectionists must be kept by those who use the lantern. If not, then the record will be written by "hacks" who have no real knowlege or love of this medium we are involved with.

So cherish those letters, cards, and photographs. Keep those original copies of flyers telling of magic lantern shows. These are the real records of today's reincarnations of the old programs.

Even the unreal becomes of substance. It was in Indianola, Washington, a port of call for early day ferry boats and Puget Sound's famous but now extinct "musquito" fleet. These



days only private boats use the docks and the town is isolated except for country roads. Still it was a place where "The Last Magic Lantern Show" made an appearance. The occasion was Family Night at the Community Church. In addition there was a Bazaar and Pot Luck dinner. My pianist, Jack Neham, a grandson and friend and myself had crossed the Sound by ferry boat from Edmonds to Kingston. After the Bazaar, Pot Luck dinner, and completion of the magic lantern show, in that order, my pianist approached me.

"Bob, an old lady just gave me these two nuggets. Said she had seen a magic lantern show in Alaska when she was young. She wanted you to have the nuggets in remembrance." He dropped the nuggets into my hand.

As they nestled in my palm, they felt a little light. "Jack, she must have found these on the grave of Soapy Smith in Skagway. The townspeople there keep his grave trimmed with gilded gravel!"

"No matter," said Jack, "The thought's the thing."

My pianist was right, of course. I treasure those gravel pebbles as if they were real gold. So cherish those extra tickets left over from a program, keep those vouchers and statements showing recompense for a magic lantern show, keep even the check which failed at the bank.

If you have reader boards or sandwich signs much the worse from constant stapling of new places and dates, do not discard them. They will be golden finds to someone in years to come. Your costume, ah, perhaps like mine, is becoming as frayed and worn as my banner sign made by the Better Half so many years ago. Replace them if necessary, but tag the old ones with information as to when and by whom they were made. Store them away with tapes, photographs, press clippings and corespondence. Only in this manner can those who follow us have more knowledge of today's lanternist than we have of yesterday's counterpart. So it seems our pokes are full of golden nuggets. Real gold? Perhaps not, but real enough for this . . . Old Projectionist.

CATALOGUING THE "MARNAN COLLECTION"

Nancy Bergh

Most private collectors and hobbyists do not have the time nor, perhaps, the inclination to create and maintain a detailed catalog of their collections. However, nearly all collectors have evolved either by design or by chance some sort of classification system: stamp collectors may classify stamps by the country of issue and arrange stamps chronologically; mystery novel collectors may classify their volumes by author and file the books within that classification in alphabetical order by title; sheet music collectors may organize their music by show, by "stars" pictured on covers, by topic, etc.

A collection of magic lanterns and slides seems to me to be a difficult collection to manage; the materials and formats are so varied. My own collection consists of numerous categories:

1. Live-model illustrated song slides -- 3¼ x 4 inch glass slides -- made by numerous manufacturers.
2. 35mm copies of my own song slides and of originals belonging to other collectors.
3. Sheet music for songs which I know were "illustrated" with slides; some music sheets have "illustrator" credits, i.e., references to or photos of performers of illustrated songs and/or cover art which utilized song slides in its design.
4. Postal cards known as "Illustrated Song Series" -- postcards created to cash in on the turn-of-the-century post card craze. Slide illustrations and usually song lyrics make up the card's design.
5. Reference materials which pertain to the history of the song-slide industry.
6. Recordings of the songs.

These categories form the core of my collection. They seem to be the easiest parts for me to organize since I have spent the most time working with, organizing, and studying the song-slide materials.

Although the illustrated song materials are central to my collection and my interests, they by no means are the bulkiest items in my part of what we, at my house, have dubbed "the Marnan Collection." Since to be interested in one sort of slide seems to lead to an interest in other aspects of the history of projection, my heterogeneous collection includes some magic lanterns which range in scale from a biunial to a six-inch-high Ernst Planck toy lantern; slides which range in subject matter from political issues to fairy tales; and catalogs, books, journals, and articles pertinent to the study as a whole.

My "cataloging" of all these items is -- in contrast to Rodgers and Hammerstein's *Kansas City* -- ***never*** up to date, but I have developed various subject files and numbering systems which, now begun, can be worked on as time permits.

Registration of New Acquisitions

First of all, every purchase or acquisition -- whether it be book, postcard, magic lantern, slides, or any combination thereof -- receives a registration (or lot) number. This consists of the year of acquisition and the number of the accession within that year -- that is, "1983.4" would mean that the item(s) were the fourth lot of articles acquired in the year 1983. (This will be recognized by many readers as the same system used in many museums.) I create a card with this registration number, the name of the source from which the items were acquired, and the list of objects acquired. This file

is kept in numerical order. (At some point I would like to create an alphabetical file from this one to group together, for instance, all the purchases made from a particular dealer.)

When an item is actually *cataloged*, this registration number is expanded. For instance, if a purchase registered as 1983.4 consisted of a lantern in its original box accompanied by a dozen slides, I would number them in the following manner: the lantern, as the most important piece, would receive the number 1983.4.1 -- the first item with the fourth acquisition within the year 1983. The box would become 1983.4.2; the slides 1983.4.3 through 1983.4.14.

The appropriate number is then applied to an inconspicuous spot in a semi-permanent manner: e.g., on a wooden base of a lantern a base coat of shellac is applied to a small area and allowed to dry, the number is then applied with white or black ink and, when dry, covered with another coat of shallac. Such a number is fairly certain to stay on as long as the object remains in one's collection and, if one decides to "deaccession" or dispose of the object, the number can be removed easily with acetone.

Exceptions to the Rule

Of course, in any system, inconsistencies creep in -- *ahem!* I find it much handier for actual use to have separate *cataloging* numbers for certain *subject* areas; this makes storage and access to subjects much simplier. For example, since I devised this registration system long after my first lantern was acquired, I already had another system in operation -- "L" numbers! "L" for "lantern" preceded a number (L-1, L-2, L-3, etc.). I had my "L" notebook begun -- each page with a neat Polaroid photograph of the lantern, an "L" number, and a brief description of the lantern. This being the situation, I compromised. The lantern still receives a registration number such as 1983.4.1, but the number applied to the lantern is one such as L-25 (i.e., the twenty-fifth lantern in the collection); and each number is cross-referenced to the other in the registration and catalog notebooks.

I also have a separate system for advertising and announcement slides ("A"-numbers) and for my illustrated song slides. For the illustrated song slides, each *glass slide* is assigned a number and filed in numerical order in my old oak library catalog card file (a really wonderful storage bank — watch your local public library for sales!). This works better for me than an alphabetical system would since many slides have lost their labels or bear only partial titles. If a title is known, I create a title card for the song, which includes the number(s) of any slide(s) I have for that song. (Because the glass slides are filed in order of arrival, other slides belonging to the same song set but turning up later may be separated from their counterparts by several slides. This scattered effect is a drawback but it does avoid shifting the original glass slides from drawer to drawer when inserting new ones.)

I also have several hundred *35mm copies* of sets of song slides, for many of which I do not own the originals. These are cataloged somewhat differently. Each *song* is assigned a number -- marked on the mount with an indelible, smearproof "Sharpie" pen (e.g., *The Little Lost Child* = 100; *The Man with the Ladder and Hose* = 101; and so on). In labeling the slides I use a decimal subdivision -- 100.01, 100.02 -- to number the slides within a song set. This allows expansion within the system if I later find more slides belonging to that same set.

Subject Cross-References

All of these slides should (someday) be subject cataloged --a slow process but a necessary one for maximum use of the collection! I have a card file of subject classifications. If I want a song slide showing a policeman, the card should refer me to the appropriate catalog number for the slide from, for example, the set for *The Little Lost Child* or *Has Anybody Here Seen Kelly?* (you remember where Kelly's girl calls out the words of the title "to the copper on the beat"). On these subject cards, the catalog numbers are given a prefix which tells me whether the number refers to a glass slide (NBL) or a 35mm slide (NBLQ) in my collection.

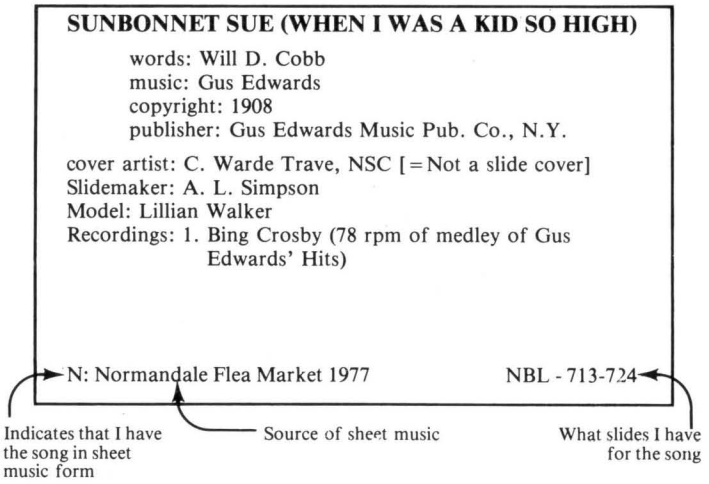
Examples of other subject categories I use are "family scenes" (subdivided into "family group," "fathers," "mothers," "children," "grandparents," or several combinations thereof); "city scenes;" "parks;" "holidays;" sporting activities such as "baseball," "football," and "roller-skating;" "dancing;" "musical instruments;" "automobiles;" and so on.

Rationalization

Why all these different systems of numbers? Perhaps it is a passion for not losing track of the history of an object which carries over from my job as a cataloger in a history museum. I have described above a system with an overall registration number, such as 1983.4.1, and subjects of specialized catalog numbers (L-25 for a lantern, A-100 for an ad slide, NBL-130 for a glass song slide, and NBLG-100 for a set of 35mm copies from original slides). These subclassification numbers were devised to speed the retrieval of much-used and easily divided subject areas. The three-part registration numbers (1983.4.1) are still affixed and used to catalog all my wood-framed slides (static, lever, or slipping slides), my toy slides, postcards, manufacturer's catalogs, and reference books.

Illustrated Songs: Title Catalog

An example of one of my *title cards* may help show some of the information which I find useful and important to include in my title catalog


SUNBONNET SUE (WHEN I WAS A KID SO HIGH)
words: Will D. Cobb
music: Gus Edwards
copyright: 1908
publisher: Gus Edwards Music Pub. Co., N.Y.
cover artist: C. Warde Trave, NSC [=Not a slide cover]
Slidemaker: A. L. Simpson
Model: Lillian Walker
Recordings: 1. Bing Crosby (78 rpm of medley of Gus Edwards' Hits)
N: Normandale Flea Market 1977
NBL - 713-724
Indicates that I have the song in sheet music form
Source of sheet music
What slides I have for the song

If I should happen to have reference materials pertaining specifically to this song or slide set, I would also note the location of such information on this card.

Obviously, this system for illustrated song slides is a very

specific one, but it might be adapted to almost any specialized subject area. For a collection of Coming-Attraction slides, for example, one would want cross references which would give one access to the film title, the stars of the picture, perhaps the studio producing it, or even the slide manufacturer.

Reference Materials

The other area in which I have worked at a systematic approach to filing and retrieval is my reference materials. Articles are given numbers within groups of 100 numbers --something remotely reminiscent of the Dewey decimal system, perhaps -- each group of 100 being a specific subject area: the 300s refer to song illustrators (those performers who sang illustrated songs), the 400s section is for information relating to slidemakers, the 500s are labeled "Publishing & Plugging," in the 700s I can find articles about models who posed in song slides, and the 800s and 900s are where I dump everything else -- magic lantern material, articles on how to organize a slide show, history of stereoscopes, etc., etc. A 3 x 5 card file of subject cards helps me to locate the materials. (Of course, there is still that eight-inch high-pile of items not yet incorporated into the system which I have to shuffle through when searching for a particular subject!)

Conclusion

As has been made clear here, my system has many failings and inconsistencies, but I have found that 90% of the time it works for me -- enabling me to find the items or information I need with a minimum of effort. Perhaps that is all one can ask a catalog to do?

SEARS, ROEBUCK & CO. (Inc.), Cheapest Supply House on Earth, Chicago. CATALOGUE No. 110. 213

CUBA, THE MAINE AND THE CUBAN WAR.

Battleship Maine after its destruction.

No. 21190 Price of Stereopticon Lecture Set complete, including 52 views and all the attachments as described on the preceding page $54.50

THESE VIEWS as well as the accompanying lectures were carefully revised and brought up-to-date from time to time as the war progressed, and as now made embody a practical

HISTORY OF THE ENTIRE WAR

FROM BEGINNING TO END.

Beautifully illustrated in a manner to insure the interest and appreciation of all who witness it. In addition to this, there are few people but what have near relatives or friends who have been serving in the war, and an entertainment of this kind has only to be advertised, to bring crowded houses, at good prices for admission.

Landing of American Troops in Cuba.

VERY COMPLETE DESCRIPTION OF THIS MONEY-MAKING LECTURE OUTFIT, SEND FOR OUR ELEGANTLY ILLUSTRATED 128-PAGE ENTERTAINMENT OUTFIT CATALOGUE.

THE SPANISH-AMERICAN WAR AND THE PHILIPPINES ILLUSTRATED.

Igorrote Spearmen Drilling.

No. 21194 Price of Stereopticon Lecture Set, complete, including 53 views, the high grade, high power stereopticon, carrying cases, illuminating apparatus, screen, lecture book, posters and admission tickets, printing outfit, just as described on preceding page $54.50

PATRIOTIC AND INTERESTING AS WELL AS A MOST POPULAR LECTURE.

OUR NEW POSSESSIONS, our future possibilities, expansion or anti-expansion. These are the all-absorbing topics of the day, and a lecture bearing on these subjects has only to be advertised to bring crowded houses of the best class of people.

INTEREST THE PEOPLE by appealing to popular sentiment. What the people are talking about is the subject to place before them, and the man who is early in the field and the first to secure our latest lecture outfit on the Wars in Cuba and the Philippines will reap his reward and cannot fail to make big money.

COMPLETE FOR $54.50.

THE LATEST BATTLES and military engagements, deeds of daring, acts of heroism, beautiful scenery and native customs will interest and inspire every patriotic man, woman and child in the country.

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THE BOER-ENGLISH WAR AND SCENES IN SOUTH AFRICA.

Descending a Spruit in South Africa.

No. 21195 Price of Stereopticon Lecture Set complete, including 52 views and all the attachments as described on the preceding page $54.50

THIS, ALSO, is a magnificent lecture set, dealing with subjects of the greatest present interest and importance, and is made up of vivid and beautiful scenes descriptive of life scenery and incidents in the Transvaal and South African Republic.

THIS LECTURE SET SHOULD SWEEP THE COUNTRY

at the present time, and offers possibilities of a moderate fortune within an incredibly short space of time, to those who are first in the field, and prepared to cater to an almost universal interest in this the second great struggle for liberty of the age.

With a set of these most beautiful and valuable pictures, together with the very interesting description of each, every entertainment should be a grand success and serve as an advertisement and a recommendation for future exhibitions.

Battle of Elandslaagte.

VERY COMPLETE DESCRIPTION OF THIS MONEY-MAKING LECTURE OUTFIT, SEND FOR OUR ELEGANTLY ILLUSTRATED 128-PAGE ENTERTAINMENT OUTFIT CATALOGUE.

SCENES IN PARIS AND THE EXPOSITION.

No. 21196 Price of Stereopticon Lecture Set complete, with 53 views and including all the attachments as described on the preceding page $54.50

THE EXPOSITION is what everyone wants to see, although only a very small percentage of the people in the United States are in a position to attend it. The exhibitor who has one of these sets to exhibit, with one of Our Wonderful Panoramic Outfits, already described, will make big money and make it easy for a year at least, and probably much longer. The newspapers say much about it. Friends of many are going. All these serve to agitate in the public mind a longing to see it for themselves, and as the entertainment with an outfit of this kind comes the nearest to supplying the desire, the exhibitor will only find it necessary to put up large advertising posters and he will have crowded houses at good prices. Do not work for $15.00 to $25.00 a week, when with an outfit and these views you can make $50.00 to $100.00 per week. $60 posters only included with this set.

THIS VERY COMPLETE DESCRIPTION OF THIS MONEY-MAKING LECTURE OUTFIT, SEND FOR OUR ELEGANTLY ILLUSTRATED 128-PAGE ENTERTAINMENT OUTFIT CATALOGUE.

HISTORIC REPRINT

From the *Optical Magic Lantern Journal*, 1892

No. 1.--WOOD-WORK.

Now that the lantern season is virtually over it will be well for the lanternist to overhaul and examine his apparatus during the summer months, with a view to putting it in good working order before next winter.

A lantern can, with a very little care and trouble, be made to look almost as good as new; but unless the amateur knows how to go about the renovating process, he will probably only make matters worse.

A mahogany-bodied lantern will, if used with a blow-through jet, be found to have its polish more or less blistered, especially about the top, whereas the brass-work which has been subjected to the same heat is scarcely tarnished. And as the lacquer on the brass-work and the polish on the wood are, or should be, practically the same—viz., shellac dissolved in spirit—it is reasonable to suppose that the wood has undergone some process which renders the polish more liable to perish.

With the cheaper kinds of lanterns it is often the practice to first size the wood and then apply the polish with a brush instead of a rubber, which latter is only used to finish with. This effects a great saving of time and expense, and the work looks quite as well as good French polishing until it is subjected to heat. In order to get rid of the blisters, the whole of the brass-work should first be taken off the lantern, and, if they are not numerous or deep, rubbing them down with glasspaper will be effectual; but if the old polish is much damaged, the whole of it had better be removed, especially if there are any bruises in the wood. There are several ways of doing this—by scraping with a steel scraper, and then rubbing with glass-paper; but it is difficult to get into the corners and mouldings. Another way is by washing with methylated spirit, which is a very tiresome job, and never removes it effectively; or by washing with a strong solution of potash. This is dirty work, but the colour of the wood is much improved by it.

If the mouldings are not elaborate it will be found best to use the scraper and glass-paper; and in order to get into intricate places, such as the moulding on the base, pieces of wood about 2in. long, of suitable width and thickness, should be shaped concave or convex, on which to hold the glass-paper, so as to fit and go into the shape of the mouldings. The internal angles can be treated with a little spirit, and brushed out with a stiff shoe-brush which should, of course, be clean. The potash process will take all the polish off; but as water must be used to remove the potash, this is liable to warp the wood unless it can be done very quickly on a warm day. The woodwork of a lantern should never be exposed to the direct rays of the sun, which will, probably, split and warp it.

On the whole, it will be best to try the scraper and glass-paper first. A scraper is a piece of steel about four by three inches, the same thickness and temper as a hand-saw; in fact, broken saws are often cut into scrapers, but they can be purchased for sixpence. The difficulty is to keep it sharp; very few workmen can make them cut properly.

The edge is first filed perfectly straight and square, then rubbed smooth on a hone. A piece of hard smooth steel, such as a bradawl, is then pressed along the edge, and if it is held nearly square will have the effect of turning it up, thus forming a burr, which is really the cutting part. The scraper is then turned round and the other edge turned over in the same manner. This can only be done properly after a deal of practice.

To use the scraper, it is held at an angle of about sixty, and drawn along the wood in the same direction as the grain. With very hard wood it can be used in any direction. Some workmen hold this tool by placing the two thumbs close together on the side nearest to them, with the fingers in front; others place it in the palm of one hand, and hold the top edge with the fingers of the other.

If the scraper is sharp, and held at the proper angle, it should take off the polish or wood in long shavings, and not merely in dust.

Glass-paper lasts much longer and cuts better if used over a piece of flat cork; or failing that, a piece of wood covered with cloth will do as well.

If the wood of the lantern is dented or bruised the sunken parts should be covered by a piece of wet cloth, and a hot iron applied; the steam generated will cause the bruised wood to swell to its former size again. A common poker will be found convenient for this purpose; it can be made nearly red hot if the cloth is thick and well wetted.

Having removed the polish, and raised the bruises, the wood can be darkened by applying bichromatic of potash, dissolved in water in the proportion of 1 to 20. The water will raise the grain of the wood, and make it rough; it must then be rubbed smooth with fine glass-paper, taking care not to rub the stain into patches. If the colour is not dark enough, try a little stronger solution of the bichromate, or stand the lantern in a good light. It is the light that causes the wood thus treated to darken. When the wood is quite smooth it is ready for polishing.

The materials for French polishing are linseed oil, French polish, methylated spirit, cotton wool and some clean cotton rag, a camel's-hair brush, and the clean shoe-brush previously mentioned. The work should first be oiled all over, and wiped dry. A small quantity of cotton wool is then saturated with polish, and enclosed in a piece of rag: this forms the rubber, which is then passed over the whole work in regular circular movements, taking care not to squeeze out the polish too fast, and continue until the rubber is perfectly dry, when a little more polish is put on the wood, which must be removed from the rag for the purpose. As the polish is gradually deposited on the wood it will be found that the rubber is apt to drag or stick. To remedy this, apply the smallest quantity of oil to the rubber with the finger, and continue the rubbing until the pores of the wood appear to be filled, and then leave off for the day.

French polishing must not be hurried, and only the most experienced workman can polish a small job right off. The amateur will find it a good plan to go over the whole work three or four times, and then to leave it for an hour or two, or even a day, until the shellac has thoroughly hardened.

As the work proceeds the surface will look smeary. This need excite no alarm. The chief things to guard against are (1) using too much oil, which prevents the polish from adhering to the wood; (2) putting on too much polish, which will cause the surface to be uneven, or perhaps dissolve the shellac already deposited and make black spaces in the face of the polish; (3) letting the rubber rest, for even an instant, in the same place.

The mouldings can be touched up with a little polish, applied with the camel's-hair brush.

When the pores of the wood get filled, and the work has rested for a day, it should slightly be oiled all over with linseed oil, and then gently rubbed down to a smooth surface with the finest glass-paper. The oiling is to prevent the glass paper from scratching the polish too deeply, and to prevent clogging. Care must be taken not to press too hard on the prominent parts. The same process is gone through as at the commencement, but less polish and oil are used, and the rubber kept nearly dry.

When it is seen that there is a good surface under the smears, instead of adding polish or oil, put a few (a very few) drops of methylated spirit on the rubber, and go over the whole work very lightly, or all the polish may be dragged off. Continue this until the rubber is quite dry, and there is only a slight smear on the surface; add a few more drops of spirit, and rub with a circular movement until all smears disappear.

These are practically all the directions that can be given. Experienced polishers have many little dodges of their own to attain greater speed, but it is doubtful whether these add to the quality of the work. The real test of good polishing is the bright surface which will not sweat or become spotty after a length of time. A pianoforte polished by the best English makers will keep bright for many years, but these often are in the polishers' hands for twelve months.

The lanternist, therefore, need not despair if his woodwork does not at first shine with resplendent beauty. To keep the rubber moist when not in use, enclose it in a clean lime-tin which has an air-tight lid.

——:o:——

No. 2.—JAPANNING.

THE best lanterns are lined with russian iron, which does not readily tarnish, as it soon becomes covered with fine dust from the lime, or with a deposit from the fumes of paraffin, either of which is a good preventative of rust.

Spots of rust, however, will sometimes appear; these may be removed by rubbing them with very fine emery powder and paraffin, afterwards merely wiping off the oil with a rag. But if the whole or greater part of the iron is rusty, as sometimes happens, and the joints are rivetted, not soldered together, the process known as blazing off may be tried.

The ironwork is well scoured with emery cloth to remove as much of the rust as possible; and is then thickly smeared with any kind of animal fat. The whole should now be heated sufficiently to set the grease in a blaze, and kept so until thoroughly consumed. This will leave a black deposit on the iron, which, while still hot,

should be vigorously rubbed with a coarse cloth, a handful of shavings or paper. This process, if properly carried out, will produce on the iron-work a dull black polish, which will not smell when heated, require little cleaning, and not rust unless exposed to prolonged damp or some powerful oxidising agent.

Out of doors is the best place to try blazing off, as it creates a great deal of smoke and smell. Wood shavings, paper, or straw, will be found suitable to make the fire with. Small articles can be satisfactorily blazed by holding them in the tongs over a kitchen fire. No greater heat should be employed than is necessary to consume the grease, or the deposit will be burnt up, instead of being left on the metal. Of course, nothing but iron can be treated in this manner. Tin-plate is merely thin iron coated with tin, which would run off or form into lumps on the surface, and any article soldered would fall to pieces soon after the grease began to blaze.

To re-japan the lining, dome, and rose chimney of a lantern is not a very difficult matter, provided the lanternist has access to an oven in which to bake them after the enamel has been applied.

First clean off as much as possible of the old japan by scraping and washing in a strong solution of soda, then well rinse with clean water until all traces of the soda have disappeared, and thoroughly dry the articles in the sun or before the fire.

Black japan for the purpose can be purchased at most oil-shops. It is applied with a soft brush, just sufficient being laid on to cover; the brush marks are erased by rubbing gently all over the surface with the tip of the finger. When dry it is placed in an oven heated to a little above the temperature of boiling water, not much higher, or the solder may run.

The work should be left in the hot oven until the enamel is quite hard. The hotter the oven can be made within the limit mentioned, and the longer the japan is kept in it, the less likely will it be to chip off, or smell when heat is again applied.

One coat may be enough for old work, but for new tin-plate two or three thin ones are best.

Care should be taken when applying the japan not to put on too much, especially on the ornamental rose-top at the edges, or in the grooves where the trays slide. These grooves are often better not japanned at all, as they are never seen by anyone except the operator, and it is most annoying for the tray to jam and refuse to move, which sometimes happens when the lantern gets warm. If the lanternist has a taste for the beautiful, he may like to decorate the top and dome of his lantern with gold or silver lines or figures, which can be done, after japanning, by lining or stenciling with japanners' gold size. This, when dry enough to be just tacky, is covered with gold or silver leaf, or bronze powder, and then again baked, or in the case of the bronze powder or silver leaf, coated with clear gold size, and put in the oven to harden.

Before putting on the gold size to which the gold, silver, or bronze is to adhere, the japan should be dusted over with french chalk, to prevent the metal sticking where it is not wanted, and the gold size, which is nearly transparent, mixed with some pigment, such as yellow chrome, in order that the artist can see where he is putting it. Any superfluous gold size may be cleaned off with a piece of rag damped with turpentine. This must be done thoroughly, or the leaf or powder will adhere to the place. To be effective this method of decoration should be used sparingly.

Gold size can be purchased at any oil shop ; a pennyworth will be sufficient for a dozen lanterns. Stencil paper may be prepared by coating thick writing or cartridge paper with turpentine. It is better to first draw the design on a piece of plain paper ; lay this on the prepared paper, and cut both through together with the point of a sharp knife. Some parts of the stencil must be left to hold the paper together; for instance, in the letter O, if the lines were cut right round, the centre will fall out. In stencilling, the paper must be held close to the surface of the japan, and the gold size applied with a stumpy brush, care being taken to see that it does not get under the edges of the paper.

Gold leaf cost about 1s. 8d. per book of twelve leaves, each 3in. square ; Dutch metal about 9d.; silver leaf, 1s. per book; bronze powder, either imitation gold or silver, can be had in 6d. packets from any dealer in artists' materials.

Sometimes it will be found that the japan does not dry readily; this is generally the result of the soda not having been completely washed off, or because there is some admixture of grease, most probably from the work being too much handled. Except to take out the brush-marks, it should not be touched until it is quite finished; and as the oven to be used by the lanternist will most likely be the same as the one used for domestic cookery, he should be careful not to let the work come in contact with the sides or bottom, and the door should be left open a little for ventilation.

Also, if possible, some amicable arrangement should be made with the lady, or lady-help, presiding over the cooking department of the household, as the odour of japan when baking, or being "stoved," as japanners say, is very different from that usually found in a well-ordered kitchen.

MAGIC LANTERN BIBLIOGRAPHY: II

Robert H. Woodward

Most of the items in this second installment of the bibliography are contributed by Marc Lorrin. Many are descriptions of Nineteenth-century English books written for young readers. Several of the authors represented were prolific popularizers of science. The Rev. John George Wood (1827-1889) was the author of numerous volumes about insects, animals, and exotic cultures. He even competed with himself for the popular youth audience by publishing under a pseudonym, George Forrest, a transparent variation of his real name. John Henry Pepper (1821-1900) wrote at least one other volume in the *Playbook* series, *The Playbook of Metals* (1886). The French author Gaston Tissandier (1843-1899) published on a wide variety of subjects, including air travel and the "wonders of water."

In submitting his contributions, Mr. Lorrin explained his criteria of annotation: "I think most people interested in magic lanterns are also interested in other sorts of optical amusements as I am. For this reason, I have included references to zoetropes and the like whenever they have appeared in the same source as lanterns but have not included non-lantern specialized references such as the books available just about stereoscopes and anamorphoses."

The first installment, in the October issue, contained a few typographical errors, most of them obvious. The only errors in substance are the printing of "Hepworth" with an "a" and the misprint of "choice color sets" for "choice colored slides," both in the entry for the *Sears Roebuck and Co. Consumers Guide*.

This installment of the bibliography introduces a new section, "Motion Pictures." I will appreciate contributions for this section as well as for the regular sections on "Books and Articles" and "Catalogues and Advertisements." The bibliography is progressing, but it depends upon your assistance. Send your contributions to me at 494 Cheyenne Lane, San Jose, CA 95123.

Bayley, R. Child. "The Magic Lantern," in *Every Boy's Book of Sport and Pastime*, ed. by Prof. Hoffman. London, Manchester, and New York: George Routledge & Son, 1897, pp. 731-40. Explanations and illustrations of magic lantern operations and types of lantern slides. (Marc Lorrin)

Burns, Stanley A. "Photographs: The Boom in Old Pictures," in *The Encyclopedia of Collectibles: Phonographs to Quilts*. Alexandria, Virginia: Time-Life Books, 1979, pp. 16-31. P. 22 illustrates a carbon-arc lantern slide projector of the 1890s, with accompanying text. Glass-plate photographic transparencies were "mostly black-and-white but some colored by hand or by pioneering color processes." The slides are now inexpensive, but the projectors are very expensive. (R.H.W.)

Cassell's Book of sports and Pastimes. London, New York, Toronto, and Melbourne: Cassell and Company, 1911. On pp. 470-74, discussion with engravings of the magic lantern and its workings, the sciopticon lamp, dissolving views, making slides; pp. 434-36, explanation of the thaumatrope and praxinoscope; pp. 443-44, explanation of the kaleidoscope. (Marc Lorrin)

Dyer, Frank Lewis, and Thomas Commerford Martin. *Edison: His Life and Inventions*. 2 vols. New York and London: Harper & Brothers, 1910, II, 541. Edison's Kinetoscope used a peep-hole to exhibit a positive print directly to the eye. In 1895, however, "the films were applied to modified forms of magic lanterns, by which images are projected upon a screen." (R.H.W.)

Endless Amusement. London: Thomas Boys, (no date). In the section entitled "Curious Experiments with the Magic Lantern," this early Nineteenth-century work discusses, on pp. 62 and 65-67, making a solar magic lantern, painting slides, and special effects. (Marc Lorrin)

The Illustrated Boy's Own Treasury. London: John & Robert Maxwell, (ca. 1903). On pp. 41-46, history and explanation of the stereoscope; pp. 409-17, discussion of lanterns, their principles of construction and use, the making of slides, dissolving views, gas illuminants including the making of lime cylinders, the preparation of oxygen and hydrogen gases, the making of phantasmagorias and chromatropes. (Marc Lorrin)

London, Jack. *The Star Rover*. New York: Macmillan, 1915. As a young Minnesota farm boy, Darell Standing, the protagonist of this science fiction novel, is present when a missionary shows photographs of the Holy Land. Although Standing has never been there, he is able to recognize places and point out how they have changed since he knew them. "The boy has seen slides of famous paintings in some magic-lantern exhibition," the missionary suggests (Chap. 6). but the young Standing has never seen a magic lantern. In an earlier incarnation as Ragnar Lodbrog, he had been a member of the Roman legion at the time Christ was crucified (Chap. 17). (R.H.W.)

Pepper, John Henry. *The Boy's Playbook of Science*. London and New York: George Routledge & Sons, (ca. 1876). Chapter 23, "Refracting Optical Instruments," pp. 303-26, discusses with engravings the magic lantern, dissolving views, the oxy-hydrogen microscope, the physioscope, the camera obscura, analysis of light, the phenakistoscope, the thaumatrope, the kalotrope, the photodrome, the kaleidoscopic colour-top, simple microscopes and telescopes, the stereoscope, the stereomonoscope, the stereomoscope, the pseudoscope. (Marc. Lorrin)

Routledge, Edmund, ed. *Every Boy's Book*. London, Glasgow, Manchester, and New York: George Routledge & Son, 1891. "Optics and Optical Amusements," pp. 507-12, discusses with engravings magic lanterns, types of illuminants, dissolving views, and the making of slides. (Marc Lorrin)

Tissandier, Gaston. *Popular Scientific Recreations, A Storehouse of Instruction and Amusement: In Which the Marvels of Natural Philosophy, Chemistry, Geology, Astronomy, Etc., are Explained and Illustrated, Mainly by Means of Pleasing Experiments and Attractive Pastimes*. London, New York and Melbourne: Ward, Lock, Bowden, and Co., (ca. 1890). New and enlarged edition, with nearly 900 engravings. (A translation of Tissandier's original French book entitled *Les Recreations Scientifiques*.) Chap. 11, "Optics," pp. 116-28: theory, description and illustrations of optical illusions, the thaumatrope, the phenakistoscope, the zoetrope, the praxinoscope, the dazzling top. Chap. 12, "Optics," pp. 129-39: illusions and anamorphoses. Chap. 13, "Optics," pp. 140-60: theory of vision, the stereoscope, telescope, microscope, photography, dissolving views (refers to existence of magic lantern only with single illustration of a biunial lantern), luminous paint. Chap. 11 (Supplement), "Mechanical Toys, etc.," p. 865: description and illustration of a fantoccini top. (Marc Lorrin)

Tryon, Thomas. *The Other*. New York: Alfred A. Knopf, 1971. When their aunts visit each summer, the twin boys Niles and Holland Perry always put on a show in the barn, including "Lantern slides and color postcards projected on a sheet . . ." (p. 67). This story, set in Connecticut in 1935, includes numerous references to popular forms of entertainment and amusement, among which magic lantern shows may be counted. (See the entry under Motion Pictures.) (R.H.W.)

Williams, Archibland. *How It Works*. 6th ed. London, Edinburgh, Dublin, and New York: Thomas Nelson and Sons, (ca. 1910), pp. 263-65. Explanation of how a magic lantern works. (Marc Lorrin) *The British Museum Catalogue* gives (1906) as the date of the first edition. The 5th edition, undated, also discusses the magic lantern on pp. 263-65, pointing out that "During the siege of Paris in 1870-71 the Parisians established a ballon and pigeon post to carry letters which had been copied in a minute size by photography. These copies could be enclosed in a quill and attached to a pigeon's wing. On receipt, the copies were placed in a special lantern and thrown as large writing on the screen." P. 266 describes the bioscope, which provides "Living pictures" . . . the most recent improvement in magic-lantern entertainments." (R.H.W.)

Wood, Rev. J. G. *The Boy's Modern Playmate*. London and New York: Frederick Warne & Co., 1891, pp. 606-8. Brief discussions with illustrations of the magic lantern, stereoscope, zoetrope, and thaumatrope. (Marc Lorrin)

Wood, John George (under pseudonym of George Forrest). *Every Boy's Book: A Complete Encyclopedia of Sports and Amusements*. London and New York: G. Routledge & Co., 1855. The section on "Optics and Optical Amusements," pp. 437-53, contains illustrated discussions of light, the camera obscura, the camera lucinda, the magic lantern, painting of slides, types of slides, special effects, phantasmagoria, the thaumatrope, the phantasmascope, optical illusions, the kaleidoscope, the solar microscope, anamorphoses, the cosmorama. (Marc Lorrin)

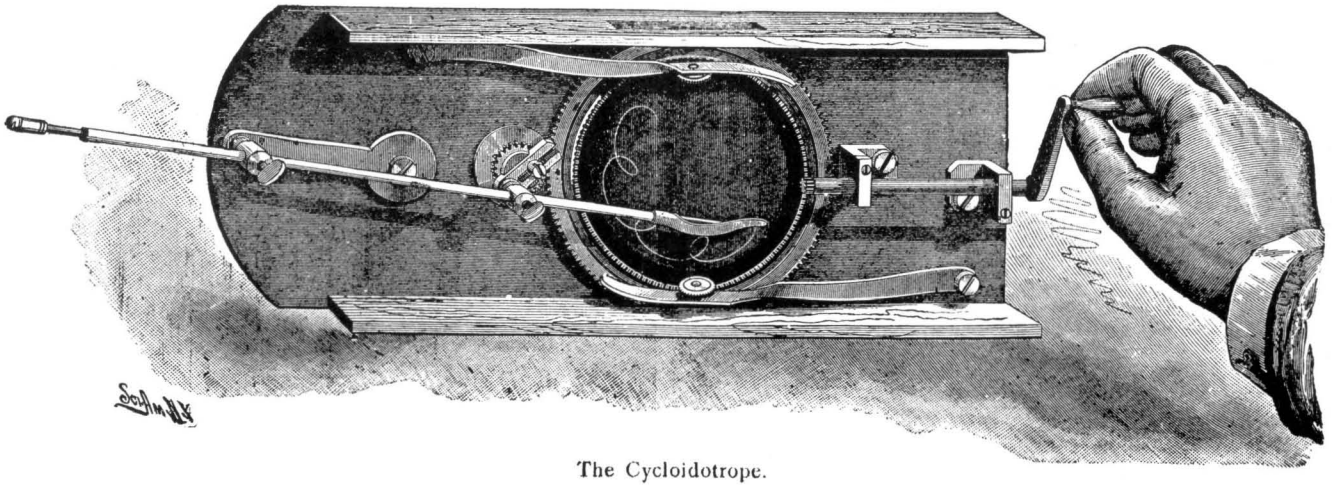
Workshop Receipts. Fifth Series. London and New York: E. & F.N. Spon, 1892. Considerable discussion, pp. 95-125, about the parts of lanterns and their manufacture, illuminants, and the making of photographic slides. Illustrated with engravings. "For manufacturers and scientific amateurs." (Marc Lorrin)

The Young Man's Book of Amusement. Halifax: Milner & Sowerly, 1859. The second on "Experiments with the Magic Lantern," pp. 189-97, discusses the making of lantern slides, special effects, and the solar magic lantern. (Marc Lorrin)

II. MOTION PICTURES

Chariots of Fire (1981). A magic lantern figures significantly in one sequence of this Best Picture of 1981. The professional coach-trainer Sam Mussabini has decided, after watching the British runner Harold Abrahams, to work with him to improve his running technique. He shows Abrahams a number of slides of other runners, using a handsom magic lantern of polished wood and brass. Since the movie is based upon a true story, it can be assumed that a magic lantern had a role in helping Abrahams win his gold medal at the eighth Olympiad in Paris in 1924. (R.H.W.)

The Other (1972). This story of a psychopathic young boy who is dominated by the memory and spirit of his dead twin brother is set in rural Connecticut in 1935. In one scene in the young boy's bedroom a toy magic lantern can be glimpsed briefly. Although it does not figure in the movie, its presence can be accounted for by a reference to lantern shows in the novel by Thomas Tryon, who also wrote the screenplay. (See entry under Books.) (R.H.W.)



The Cycloidotrope.

KOCH'S KORNER:

The Chairman's Comments

Magic Hawaii. For all its scenic magic, Hawaii yielded us not a single magic lantern item. Alice and I trudged through dozens of flea markets and antique shops but found only "Hawaiiana" and "Orientalia." Too bad, but it was a lovely trip anyhow.

London Convention. The Secretary of the Magic Lantern Society of Great Britain says all is going well with plans for the spring convention in London. Alice and I are looking forward to it and hope to see many of you there.

Membership Dues. Annual dues in Continental United States remain at $10 this year. Our membership year begins in January so please renew your membership immediate to assure that you will continue to receive the ***Bulletin*** and share the other privileges of membership.

Holiday Plums. In the last issue Larry Rakow requested personal experience items on m.l. adventures for use in the ***Bulletin***. Please respond--and also keep the other articles coming. Your contributions are needed and valued.

Northwest Group. Although attendance has dropped a bit, the Northwest group continues to meet three times a year. We all have a great time and enjoy some excellent vittles.

Old Fliers. Many shops in the slide business sent out fliers on new stock, sales, etc. Here are a few from Oberlin, Ohio.

Writer's Resource Guide. Our M.L. Society will be listed for the second year in this *Writer's Digest* publication. I must say, the list of our advisory services makes us sound mighty impressive! It made me stop and think, though, how much valuable information we have been able to share with each other in these past few years. Keep it up, everybody!

Magic Investment Strategies. In an amusing article on the fallability of "economic experts," the Sept. 27, 1982 issue of *Forbes* Magazine contains a quote from *The Crowd* by Gustav LeBon:

> A crowd thinks (only) in images. These image-like ideas are not connected by any logical bond or analogy, and may take one another's place like the slides in a magic lantern.

When the image in the magic lantern changes, LeBon continues, the succeeding slide is often dramatically different. Just so, David Dreman, the article's author says, abrupt changes in the stock market may be perceived by investors as being more dramatic and significant then they really are. His advice is to learn to think for yourself and not fall prey to destructive crowd psychology or even expert advice, if common sense tells you the change may be more "image" than reality.

GEO. WASHINGTON

AND HIS PLACE IN HISTORY

CITIZEN : PATRIOT : PRESIDENT

FAR TOO few Americans are familiar with the historic events of the stirring days of our nation's beginnings. The average citizen knows in a general way, something about the struggles of the early days of the Colonies; but he does not know the particulars of the mighty conflict for freedom made by our forefathers in those heroic battles of the revolution. And this great central character about whom the events of those days center, is, indeed, known little more than by name. And what greater character in American history than George Washington? These slides and the lecture tell the story in a most entertaining way.

63 COLORED SLIDES : ONE RENTAL, $2.50

PREPAID PARCEL POST TO PATRON

REV. WILLIS P. HUME - OBERLIN, O

FORM—12A

Temperance Topics

SHOWING THE

DRINKER'S DEADLY DOOM!

THE boys and girls of to-day have never seen the reeling drunkard, staggering along the street, as he used to be seen, back in the old saloon days. And we don't want them to see him. We must do all in our power to teach our young people the deadly evils of drink. Show them that the drunkard is doomed to death. These slides show in picture what is the sorrowful and inevitable fate of the drinker. These are the six illustrated subjects:

TEN NIGHTS IN THE BAR ROOM	13 Slides
THE DRUNKARD'S HOME	12 Slides
THE DRUNKARD'S REFORM	8 Slides
FATHER, DEAR FATHER (Song)	6 Slides
PULL FOR THE SHORE	6 Slides
YIELD NOT TO TEMPTATION	5 Slides

Fully prepared readings.

50 COLORED SLIDES : ONE RENTAL, $2.00

PREPAID PARCEL POST TO PATRON

REV. WILLIS P. HUME - OBERLIN, O.

FORM—31B

Valuable Finds. M. Lindsay Lambert of Ottawa has been on the lookout for parts for his lantern and recently turned up an old limelight jet in a Toronto shop. He also located a lantern that can be adapted for oil, limelight or electric use. And best of all--a copy of the 1890 edition of Hepworth's *A Book of the Lantern*. Lambert, an actor by training, is thinking about mounting a vaudeville and magic lantern show. Sounds like fun--maybe a U.S. tour will be in the cards some day.

Sy Lubin Research. Linda Kowall reports that she and her collaborator Joe Eckhardt are still going full speed ahead with their plans for a book on pioneer film maker Sy Lubin. Any of you who have tidbits of information, please send them to Linda at 60 Byberry Road, Huntingdon Valley, Pa. 19006.

HOLIDAY PLUMS

Last issue's request for this past year's choicest discoveries brought replies from several members:

Terry Borton: Here's a plum for your pudding---this is a wood-framed slide of unusual construction. It is 10" x 4½" x ¾", consisting of a hollow rectangular box, open at both ends, with a 3¼" x 3¼" window in the middle of each long side. in the window is a silhouette of a man in a top hat, a nanny holding a baby up in the air, and a perambulator. When projected, they appear to be in front of the audience, watching the procession go by on a slide attached by a ribbon to a crank at one end of the wooden box. The procession is Queen Victoria in royal carriage, pulled by four horses, each with two footmen, accompanied by a brass band and a horse guard. The painting is very bright, and signed in the left-hand corner, "R. Galon Woodville, 1886." Purchased in Bath, England. Does anyone know anything of Woodville?

H. "Dutch" Van Lieshout: 1912 Edison Home Kinetoscope; a combination magic lantern and movie projector for 22mm triple row film complete with 17 films in very good condition. I'm tickled pink with it! Could members send any and all literature, copies of the instruction booklet, or what have you pertaining to this item? Costs will gladly be reimbursed, of course.

Blanch E. Owens: Five new lanterns plus many slides. My two "Main finds": (1) W.M. Hortsman lantern and slides — 20+" tall with a 9" high lamp, reflector and round wick. Excellent condition. (2) A handsome horizontal lantern with lots of brass on the front. The little front door is missing and I think it had the name of the manufacturer. It could be Perkin & Son & Co., Ltd. The lens has a patent number. Most of the lanterns came from antique shows; one was from our local vintage camera show and sale. I also obtained a very nice Keystone "Pictograph" locally, but my sources of supply seem to be diminishing. Is this happening elsewhere? I guess I'll have to take some trips.

Try Bath, England, and Great Falls, Montana, Blanche. It looks as though there's still good pickin' in those spots, though I know many collectors who would be envious of your "finds" in Wichita!

Remember members, plums are plums, whether they turn up in a holiday pudding or fresh off a tree. Continue to send in descriptions of your latest treasures, complete with black and white photos, we'll continue to publish your reports. There's still gold in "them thar hills." Let's hear about it!

NOTES FROM HERE AND THERE: THE EDITOR'S SCRAPBOOK

Swansong. This is the last issue of the *ML Bulletin* on which my name will appear as editor. As most of you know, both my work schedule and some recalcitrant health problems have made it increasingly difficult for me to get the *Bulletin* out on any reasonable schedule. Larry Rakow, who has been such a great help on this issue and the previous double one, has consented to assume full editorial responsibility beginning with the Spring 1983 issue. I have some regrets at giving up the editorship, but on balance I think it is not only best for me but also for the Society. Larry is bursting with ideas he wants to try, so I turn the job over to him with full confidence that the result will be a high quality publication with a fresh, new approach.

Lanterns and Kaleidoscopes. The November 1982 issue of *Smithsonian* magazine contains an article on contemporary makers of kaleidoscopes. Among these is Craig Musser, whose solemn mein on p. 106 suggests some of the intensity he and his partner, Bill O'Connor, bring to the hand-crafting and marketing of kaleidoscopes designed to reveal "spectacular and sparkling images" created by minaret-shaped pieces of glass in gem-like colors. Musser is a former ad man and Sanskrit scholar; his partner is a glass blower. The effects of their work, says the article's author, is that of a "choreographed kaleidoscopic ballet." The article contains a serendipity for magic lantern lovers. On page 100, there is a color photo of a handsome magic lantern atop a cabinet full of Brewster and Bush kaleidoscopes. No mention of the lantern in the articles, but it apparently is part of Craig Musser's personal collection.

Makers List. Nancy Berg has begun the horrendous chore of typing up the information she has accumulated about the makers of magic lanterns and slides, and Bob Woodward has offered some helpful suggestions on the most suitable format for this information. Any of you who have information on makers, please send it to Nancy PRONTO so it can be incorporated into this useful reference list.

Nancy, incidentally, is editor of the Richfield Historical Society Bulletin, and she put together a most interesting issue on "Christmas Customs of Scandanavia." No magic lanterns, but plenty of "magic" in the beautiful traditional customs surrounding the festival of Lucia, with her crown of lighted candles, and the Julenisse, an invisible Christmas sprite dressed in knee breeches and red cap.

Return Engagement. Terry Borton, whose first lantern show in Mystic, Conencticut, led him through a mutual friend to the Society and to us here in Virginia, has been asked to do a special show as part of Victorian Day at Mystic Seaport. Terry has become an enthusiastic researcher into the relationship between the magic lantern and Victorian culture. He is the most recent one of our members that I know of who has made the pilgrimage to the Barnes Museum, where John received him with his usual courtesy and a cup of tea.

Temptation. Haven't heard yet how Jim Flanagan made out with his sale of m.l. goodies to raise the fare for his trip to the British M.L. Society convention next spring. But oh, how tempting were some of the items he listed, like his #21 snow effect roller slide! I wonder what lucky member ended with that!

Lanterns, Lanterns, Everywhere. During November and December, we did a lot of antiquing in shops and shows to purchase items for the museum we are working on. Within one three or four day period we saw about a dozen and a half lanterns. Prices for children's lanterns ranged from $35-95. A late model bellows type projector for 3¼ x 4" slides was priced at $110. Cal Flautt, a dealer in Frederick, Maryland, had two lanterns, a Young America at $95 and a JF with a perforated low chimney and an extended chimney with a brass cap which rose out of the lower one. This lantern was $75. It seems to me prices are moderating somewhat. We saw fewer junk-type lanterns at outrageous prices than we were seeing a year or two ago. I hope this means dealers are getting more realistic in their expectations and prospective buyers are getting more selective.

How Dare They! On November 20, 1982, the *Washington Post* reported the arrest of three arsonists charged with setting fire to the Magic Lantern Theater in Suffolk, Virginia. To make matters worse, these characters with so little respect for a theater with such a distinguished name turned out to be the owners of the company responsible for leasing the theater.

Publishing Event. Gaylen Biery, the "lantern slide historian of Whatcom County (WA)", has co-authored an exciting book with Dorothy Koert entitled, *A History of Whatcom Country Theater*. A long-standing ML Society member, Gaylen has given literally hundreds of heritage and history programs about the Northwest and has called upon his extensive collection of lantern slides and photographs to illustrate his latest venture. A local bestseller, the 80pp. volume includes material on the builders and stars of the County's earliest drama and movie theaters, illustrated song soloists, theater organists, and artists. Society members can order a copy from Gaylen Biery, 1023 13th, Bellingham, WA 98225. *A History of Whatcom Country Theater* costs $5.95 plus postage. First class postage is $1.39; special book rate is $.63. And ask Gaylen to autograph your copy while you're at it.

Blueing Rediscovered. In keeping with the theme of this issue, Joe Koch shares this entry from *Dick's Encyclopedia of Practical Receipts and Processes* (1870):

> To Blue Steel. The mode employed in blueing steel is merely to subject it to heat. The dark blue is produced at a temperature of 600 degrees, the full blue at 500 degrees, and the blue at 550 degrees. The steel must be finely polished on its surface, and then exposed to a uniform degree of heat. Accordingly, there are three ways of coloring: first, by a flame producing no soot, as spirit of wine; secondly, by a hot plate of iron; and thirdly, by wood ashes. As a very regular degree of heat is necessary, wood ashes for fine work bear the preference. The work must be covered over with them, and carefully watched; when the color is sufficiently heightened, the work is perfect. This color is occasionally taken off with a very dilute muriatic acid.

More news from the Northwest. The "Old Projectionist," Bob Bishop, reports that two more of his shows — for the Encore Festival and the Pioneer Society of the State of Washington — are now history. At the latter engagement, Bob's introduction was interrupted by an elderly gentleman who suggested, "Why don't we have refreshments and hold the drawing for the door prizes first?" It was a full hour or more before the program began. One of the privileges of age, we suspect, and one of those things, notes Bob, that a lanternist always remembers!

BUY/SELL/TRADE

Wanted, please! I would like slides advertising Aladdin or Mantle Lamp Company of America; either kerosene or electric lamps. Also Velex or Alacite glassware. Steve Lolly, P.O. Box 217, Meriden, KS 66512.

Wanted: Choreutoscope, "Battle Hymn of the Republic," song slides. Terry Borton, Bridge Rd., Haddam, CT 06438.

For Sale: I have a very nice French Lampere Bros. Polychrome lantern for sale for $350.00. Ron Slaughter, Pennywhistle Antiques, P.O. Box 358, Amador City, CA 95601. 209/267-5966.

For Sale: I have a large stock of Emde 3¼" x 4" lantern slides. New and boxed, 50 to a box. Each box has 100 3¼" x 4" thin glasses, 50 metal frames and 50 masks. Originally sold at $39.95/box; I am selling them at $15.00/box, plus $2.00 UPS. Donald Blumberg, 4350 Artesia Ave., Fullerton, CA 92633-2574.

Trade: 40 or so black and white photographic slides of Jamaica and Bermuda — portrait studies, architecture, and street scenes. Swap for entertainment slides or lantern parts. M. Lindsay Lambert, 324B Somerset Street West, Ottawa, Ontario, K2P OJ9, Canada.

1983 DUES ARE OVERDUE!

This will be the last issue
of the
ML BULLETIN
you will receive,
unless you are a
current, paid-up member.